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WRITTEN FOR THE NEW YORK CLIPPER.

J. H. B.

WRITTEN FOR THE NEW YORK CLIPPER

Ye can't but recognize in this suggestion, sir, the genius o' my boy Sam. Native genius, sir, prompted the thought o' utilizin' that air turtle as a tug, a

way. S posin a breeze sprung up, what headway

more things like that are going on in the world.

[illegible]

For they called that "Uncle Tom's Cabin" when
cum,
While the name o' this yhar seem's to be "Uncle

But I say, my fren', c'n yer spare a pass?
FRANK HUOMAN.

WILLIAM S. MULLALLY.

WILLIAM S. MULLALY.

We publish on this page a fine likeness of William S. Mullaly, a most popular musical director, and a finished violinist and composer. He was born at Manchester, Eng., in 1848, and, with his parents, came to Boston, Mass., when he was only five years of age. He then commenced his musical education under Julius Kirchner, one of Boston's best musicians. Mr. Mullaly led the orchestra at the Old National Theatre, Boston, when only fifteen years old, and also at what was the Tremont Theatre in those days. Then he commenced his minstrel career with the Ramsey & Newcomb Minstrels, of which troupe he was the musical director for one year. He next joined Birch, Wambold, Bernard & Backus' San Francisco Minstrels, opening with them May 5, 1865, at 585 Broadway, this city. He remained with them that season, and then went to England to become the musical director of the Royal Christys for a season. He then returned to America, and rejoined the San Francisco Minstrels, remaining with them fifteen years, and until they closed. From here he went to San Francisco, and was the musical director of Charley Reed's Minstrels, at the Standard Theatre, that city, for a year, after which he went to the California Theatre for a season with Mc Kee Rankin. During that time "Macbeth" was produced elaborately, the dramatic music being composed by Mr. Mullaly, and, with an orchestra of sixty-five and a chorus of one hundred, the musical effects were all that could be desired. He has also composed the dramatic music for "The Polar Star," "A Prisoner for Life," "Notre Dame," "The Last Days of Pompeii," "Allan Dure" and other plays. In all these he added substantially to his already long list of musical triumphs. Prominent among his many song compositions are: "Are You Going Out This Evening?" "Have You Seen Sam?" "The Motors that are Framed Upon the Wall," "1, 2, 3, 4," "Life's Radiant Star," etc. After his Prisco engagement, he returned to New York, and opened with Lew Dockstader's Minstrels, at the old San Francisco Minstrel Hall. From here he went with "The City Directory" Co., under John H. Russell's management, and is now conducting the orchestra at the Bijou Theatre, this city, where that troupe is playing a long and extremely successful engagement. The music for "The City Directory" was adapted, composed and arranged by Mr. Mullaly. The music for "Easy Street" is also by this popular musician, and "Blue Jeans," Joseph Arthur's new play, is being written by him. His orchestrations are always artistically done, and he has an enviable reputation for such arrangements. Mr. Mullaly is happily married, and his wife and attractive little daughter always accompany him on his tours.

THE AGE OF REASON.

such a fascinating, agreeable man as Mr. Chase, meaning your humble servant, had remained single. Somehow, I never told her I was married. That's the reason Mrs. Chase will be glad to see Mrs. Busby roasted. If you were married, my boy, you'd know something about the subtleties of a woman's logic.—Puck.

THE WAY THE CAT IS JUMPING

GOTHAM MAN.—What? You say you don't take children in this flat? There are a dozen of them making mud pies on the front stoop at this very moment. Janitor.—Oh, but that's different. Them's mine.



ye, sir! If the critter could a repeated that drop game of his'n fore the Mary Jane rekindled her buoyancy of sperits, so to speak, he'd a downed her, sure's preachin', sir! But he couldn't do it 'thout lettin' go, which ain't the way of taries, an' makin' another rush an' grab, ye see; so what he did were to hang on, the schooner bein' 'bout three feet down by the head.

Wal, sir, the tow was kept up till near nightfall when the cable suddenly began to sink, goin' down till it hung like a plumb line over the port bow, the schooner losin' headway almost to onct, an' beelin' to port quite considerable. Concludin' the tartar had anchored for the night, bein' tired an' sleepy. I wondered if he would take up the tow the next day, or if the Mary Jane could keep him till tomorrow got a wind. Soon my boy Sam an' I got to sleep.

FROM "DAMON AND PYTHIAS."

"I've seen plenty of cowboys in my life," said the Major, rising from the chair and lighting a fresh cigar; "but there is one thing I never saw and never expect to see."

"What is that, Major?" asked the Colonel, filling his glass and twirling his moustache gracefully.

"A boy cow," replied the Major.

This was the beginning of the end. A year later these two men met in the twilight of a Summer evening. No look of recognition, no glad words of welcome passed between them. They were strangers.

THE AGE OF REASON.

MR. CHEVY CHASE.—I think I'll take that copy of *The Society Scorpion* home with me. I want to square myself with my wife.

MR. HARRY HOUNDS.—But why will that square you, as you put it, with Mrs. Chase?

MR. CHASE.—Because there's an article in it pitching into Mrs. Busby?

MR. CHASE.—Certainly she is. It was at Mrs. Busby's house that I met Mrs. Craisher.

MR. CHASE.—Why, it was Mrs. Crasher who committed the unpardonable sin. She told somebody, who told my wife, that it was a wonder to her that such a fascinating, respectable man as Mr. Chase

such a fascinating, agreeable man as Mr. Chase, meaning your humble servant, had remained single. Somehow, I never told her I was married. That's the reason Mrs. Chase will be glad to see Mrs. Busby roasted. If you were married, my boy, you'd know something about the subtleties of a woman's logic.—Puck.

THE WAY THE CAT IS JUMPING

MRS. LONGHED BAKSTREET—Didn't your brother Henry's second wife have a cousin whose sister in law lives in Chicago?

MRS. LONGHED BAKSTREET—Well, it strikes me it would be a good plan to find out where she lives, and invite her to spend a week with us. Then, after the Fair opens, we can take all the children and go to Chicago for a good long visit. See?

GOTHAM MAN.—What? You say you don't take children in this flat? There are a dozen of them making mud pies on the front stoop at this very moment. Janitor.—Oh, but that's different. Them's mine.

THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 156 Years—A Succinct History of Our Famous Plays, Players and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc.

Written for The New York Clipper by COL. T. ALLSTON BROWN.
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THE NEW YORK STAGE.

Barnum's New Museum (Continued).
The programme offered for Christmas (Dec. 25), 1886, was as follows:

PERFORMANCES NEARLY EVERY HOUR, DAY AND EVENING.

Commencing at 10 A. M.

"MAJ. JONES' CHRISTMAS PRESENT."

Major Joseph Jones, Mr. Chapman

George Brooks, Mary Stallings

Dr. Peter Jones, Mrs. J. J. Prior

Harvey G. Clarke, Mrs. J. J. Prior

Crockett, J. W. Morris, Mrs. J. J. Prior

Bill Simpson, E. Milton, Mrs. J. J. Prior

Bob Moreland, J. W. Morris, Mrs. J. J. Prior

After which, EGYPTIAN DANCE, by EMMA SCHELL.

MORTIMER WILLIAMS will appear in his great specialty, entitled "Half Bushel Measure Jig," which will be danced on the INSIDE, OUTSIDE and ALL OVER a half bushel measure. Dance, by the Infant Phenomenon, EMMA FOSTER. Dance, by the Infant Phenomenon, EMMA FOSTER. Dance, by the Infant Phenomenon, EMMA FOSTER.

GRANT JR.

MORNING.—In the Large and Splendid Arena, the Two Horned Boarman Camel Zulu, Three Horned Bull, Equinox Dog, will appear, with description by JOHN FOSTER. The Learned Buffalo will astonish with his performance. The circus will perform a variety of stunts, which will exhibit under the direction of MOSS DAVIS. The Modern Grinnell, JOHN FOSTER, will introduce the EDUCATED MULE. Professor HALL will introduce the Performing Elephant, JENNY LIND. MOSS DAVIS, the Lion King, will enter the Den of Wild Animals.

The prices of admission were: Admission to all, including seat, 25 cents; children under 10 years, 15 cents; reserved seats in parquet and balcony, 25 cents; extra; reserved seats in parquet and balcony, children under 10 years, 15 cents; extra; seats in orchestra chairs, 10 cents; extra; seats in boxes, 50 cents; extra; extra private boxes, 45 cents.

The programme for June 12, 1887, was as follows:

"THE STRANGER."

Stranger, Mr. Chapman

Baron Steinfort, Mr. William

Francis, H. D. Goussier, Mrs. J. J. Prior

Conduitt, J. W. Morris, Mrs. J. J. Prior

Solomon, G. Mitchell, Mrs. J. J. Prior

Peter, George Brooks, Mrs. J. J. Prior

Tobias, W. Whiting, Mrs. J. J. Prior

"ROBERT JUDITH OR THE THIEVES OF PARIS."

Robert, a robber chief, Mous Victor, the Judge, Mous Victor, the criminal.

Pierre Polignac, nicknamed "Demitree," Harry G. Clarke, Gargouille, cook to the bandit.

Antoine, H. D. Goussier, Mrs. J. J. Prior

Griffin, J. W. Morris, Mrs. J. J. Prior

Boudin, W. Whiting, Mrs. J. J. Prior

Mons. Borel, W. Whiting, Mrs. J. J. Prior

Track, W. Whiting, Mrs. J. J. Prior

Dance, by Emma Schell.

"The Last Days of Pompeii" was acted 17. The regular season of 1887 closed on April 12, 1887. Fox and troupe, from the Old Bowery Theatre, played "Little Boy Blue," pantomime, remaining until Sept. 7. This was the last season of C. W. Clarke, an actor who had long enjoyed unusual popularity in the city. He was born in New York, and his place, representing the Van Amburgh party, and John Greenwood represented Barnum. Sylvester Bleeker continued as superintendent until November, 1887, when, Gen. Tom Thumb and wife, Commodore Nutt and Miss Nutt, having returned from Europe, Bleeker took an interest with Barnum, and continued with the General and his wife for several years. Mr. Bleeker made a tour around the world, including a visit to Australia, as manager for the Mr. and Mrs. General Tom Thumb party. R. S. Kellogg was treasurer, Ed. Davis agent, G. H. Richmond, pianist, C. E. Keeler, general assistant, Rodina Nutt, coachman, G. Cooper, property man and groom for the pair of ponies.

The dramatic season of 1887 was commenced Sept. 9, the company being as follows: Milnes Leick (stage manager), E. F. Clarke, T. E. Jackson, G. Mitchell, W. Henderson, G. W. Malmberg, J. C. Walsh, T. G. Roberts, T. Atkins, S. Wright, E. Chapman, R. H. Ellsworth and L. E. Warren, J. C. Prior, Mrs. R. G. France, Mrs. Masson, Jenny Walker, Irene Gay, Cassie Troy, Fenton, Conolly, Walker, Atkins, Sherman and France. The opening production was a new drama, called "The Man of Destiny, or the Stranger's Grave," which ran for two weeks, and was followed for six days with "The Blacksmith's Wife, or the Lost Child."

C. W. Clarke died Sept. 22, 1887. He made his first appearance on the stage at the National Theatre (corner of Leonard and Church streets), in 1828. He was at the Park Theatre for the seasons of 1840-1, 2-3, and in 1843 went to the Bowery Theatre, where he remained for a number of years.

Sept. 30, was produced a dramatization, by Milnes Leick, of "The London Journalist story," "Pale Janet," which, though a heavy, improbable work, ran until Nov. 4, when "The Earl's Daughter, or the Pride of Birth," took its place. "The Green Bushes," "Adam and Eve, or the Sailor's Dream," "The Union Prisoner," by Milnes Leick, "The Union Prisoner," by W. C. Burton, and standard comedies were played until Dec. 23, when the pantomime of "Little Dewdrop" was produced. "Pale Janet" was revived on Jan. 20, and "Nobody's Son," Watts Phillips' play of "Nobody's Child," which ran for two weeks, was presented, with Milnes Leick as Joe, Mitchell as Old Grace, Mrs. Prior as Lucy, and Miss Walters as Jenny.

Feb. 10, "Little Red Riding Hood, or the Wolf at the Door," a comedy of little worth, by J. C. Prior, was produced, and 24, "Uncle Tom's Cabin" was revived, with Mrs. G. C. Howard in her original part of Topsy. This was the last play presented at the Museum.

Half an hour past midnight on the morning of Tuesday, March 3, 1888, a fire was discovered on the third floor, in the southeast corner of the building, in the apartment occupied by Van Amburgh's Menagerie. A few of the animals on the Broadway side, among them kangaroos, a sun bear, a lion, a few monkeys, together with the pelicans and a variety of other small birds, were got out. The electrical machine was also saved. On the Mercer Street side was saved the giraffe, ten camels, a pair of Japanese dogs, a llama and a number of small animals. The destruction of the museum was complete. The cause of the fire was attributed to a defective flue. The building was valued at \$150,000, and was insured for \$400,000. The contents belonged to Barnum, were valued at \$400,000, and were insured for one-third of that amount. The basement of 530 was occupied by Charles Gray as a restaurant and oyster saloon. Sigler & Cimin occupied the basement of 541 as a sample room.

Washington Hall, located at 598 Broadway, three doors above Niblo's Garden, was used in 1851 for concerts, panoramas and miscellaneous entertainments. In June, 1850, Charley White opened here with a specialty troupe, and called the place.

Charley White's Opera House. He had in his company Kate Partington, Emma Schell, Miss Le Claire, Miss Blondell and others.

National Hall was located at 29-31 Canal Street, three doors from Broadway, and was used in the Spring of 1852 for miscellaneous entertainments.

The Art Union Rooms were located on the west side of Broadway (495-497), between Broome and Spring Streets, and were originally what the name implied—a place where artists' works were exhibited up to 1852, when it was called the

Art Union Concert Hall. It was used for concerts and other light entertainments. Murphy & Peck's Campbell Minstrels opened here March 12, 1854. Luke West, Matt Peck and Joseph Murphy were in the company. H. Rumsey, the banjo player, opened here March 27. April 10 Charley White took possession with his Serenaders, and the place was called the

St. Nicholas Exhibition Room. April 24, Dan Bowers, an old time minstrel performer, appeared. Dan Enimmet and Hugh Donnelly were in the company. After being unoccupied for some time, the place was reopened in July, 1857, as

The Academy Rooms. by J. Herman, the negro minstrel performer, of Henry Wood and Christy's Minstrels. In May, 1858, it was occupied by a company for the performance of glee, madrigals and solos, on the same plan as Evans' Old Cellars and similar well known London establishments. A great favorite here was Tom Watson, a popular English clown and comic singer.

He came to this country late in 1857, and appeared at Laura Keane's Metropolitan Theatre. He was engaged on his own recommendation, and to play a certain line of characters, which he afterwards proved he was incompetent to fill. His first night proved a dead failure, and, after an (in) glorious run of one week, the managers had enough of Thomas. She could not discharge him, as he was engaged for the season, and, not knowing how to "shut" him down, she resolved upon the old dodge of placing him in the lowest ranks, occasionally giving him a part of but little consequence. Tom was "up to snuff," but resolved not to be frightened out of it that way, and took whatever was given him with a good grace, and did his best. After a little while, however, Mr. Watson became tired of it, and resolved to strike out in a new field, and accordingly was engaged at the Art Union, making his debut, here Oct. 25, 1858, under the management of Wadsworth & Fox. He soon became a favorite as a comic singer, his style being very much like that of Tony Pastor. Leaving the Union, he joined Harry Whittier and Miss Tournaire's Steadfast Theatre, and went down East, visiting all the small towns and cities in the Eastern country, playing clown and becoming a great favorite. During the summer season of 1859 he joined Levi North's Circus, and traveled throughout the Western country, returning to New York in the fall of 1859, and was engaged by sailing at different points on the Mississippi in a wash tub, pulled by six real geese. This announcement always attracted a large crowd to witness the "daring deed," and it was a good "gag" for the crowd was sure to go in and see the show after the goose performance was all over. After leaving Spaulding & Rogers' Co. he visited St. Louis, was taken sick, and entered the hospital, where he died in the fall of 1860, regretted by all who knew him. Mr. Watson was a jovial fellow, full of wit and quick at repartee. When in the height of his popularity he was considered the cleverest clown at that time in the country, and commanded the best of engagements and a good salary. He was very gentlemanly in appearance, and a perfect gentleman in the ring, and was very much liked. He, like many others, was his own worst enemy.

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PHILIP W. GOATCHER, the scene painter, has entered suit for absolute divorce from his wife, Alice A non-professional is named as the co-respondent Mr. and Mrs. Goatcher were married in London in 1876, and have four children.

RATES:

FOR ADVERTISEMENTS.
Twenty cents per line agate type measure; space of one inch, \$2.50 each insertion. A deduction of 20 per cent. on advertisements when paid for three months in advance.
SUBSCRIPTION.
One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

Our Terms are Cash.

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de l'Opera, Paris, France.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),
PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY, APRIL 12, 1890.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Addresses or whereabouts not given. All in quest of such
should write to those whom they seek in care of THE
CLIPPER Post Office. All letters will be advertised one
week, gratis, in the route of our editorial committee.
Should refer to our list or routes on another page. We
cannot send routes by mail or telegraph.

DRAMATIC AND MUSICAL.

J. W. South Boston.—Write to the author, George
Reardon, in care of THE CLIPPER—that is, if he is the
Mr. Reardon you refer to.

W. B. W. Erie.—Write. They certainly are "theatrical
people" and they are nothing.

W. A. F.—All the information we received as to
them was contained in our notice of their mother's
death in last week's CLIPPER. From time to time
we will publish such news as we receive relative to
their plans, condition, etc. If you are interested,
you might write to the editor of the CLIPPER, who is
THE CLIPPER's care, or in care of her husband, who is
orchestra leader at Seattle, Wash., theatre.

E. L. H., Fort Madison.—She is still on the stage, and
is at present a member of the Lyceum Theatre
force, in this city.

Tyrol, S. F.—You can procure one by inserting
an advertisement in our columns.

J. G. K., Anderson.—I. No; he is back in this city.
2. With her own and her husband's company. See
our route list. 3. See King answers. 4. Jan. 22,
1890. 5. See last week's CLIPPER.

C. R., Baltimore.—We know of no such person,
and we advise you to "drop" him.

C. F. F., Louisville.—We do not know that there
was "ever" in this world a man nine feet high.
That is to say, we have never seen such a man, nor
has there ever been publicly exhibited a man of that
height. We cannot undertake to tell you the
"height of the tallest man, living or dead," for the
simple reason that we have not had an opportunity
to measure all the earth's inhabitants. Presumably,
you mean to inquire how tall was, or is, the tallest
man ever exhibited. Even this we do not care to
put on record. Chang, the Chinese giant, was the
first freak in that respect; but, as every showman
knows, or has heard, he was superstitious as well
as shrewd, and so he never permitted himself to be
accurately measured. Therefore, the various
estimates of his height, generally made by man-
agers and circus agents with elastic imaginations,
are not to be relied upon. They range from 7½ ft.
to 8 ft., yet either figure may be too generous. It
was certainly nearer to the former than to the latter.

MASTER J. F. D. Providence.—See the notice at
the head of this column.

ANNE.—See the notice at the head of this column.
That rule is imperative.

F. B., Toronto.—We cannot recall her, the troupe
not having played here in several months. As a
possible way out, we would write to the
manager of the company. He will undoubtedly
hand your letter to the lady herself, and, if she cares
to enlighten you, she may write and inform you as
to her identity.

S. E. F.—There is no letter for that person in
THE CLIPPER Post Office. 2. See the notice at the
head of this column. 3. THE CLIPPER is the only
reliable and widely circulated medium through
which to make known your want. Insert a card,
and ascertain your fate.

S. H., of R. Brook.—Answer probably next week.
We have written to our St. Louis correspondent,
who will give us the points in brief. 2. Denman
Thompson appeared in "The Old Homestead" at Mc-
Vicker's Theatre, Chicago, beginning Oct. 23, 1889.

J. H. R., Ottawa.—"J. L. Banks," who has used
the daily and weekly press to advertise his schemes,
we have frequently ventilated as a swindler.

J. D., Olneyville.—Positively no answers by mail
or telegraph. See the notice at the head of this
column.

B. A. J., Corning.—I. We refuse to decide wagers
as to the age of any actress. 2. See King answers.
3. See answers to No. 1.

W. F., Cohasset.—Is such an advertisement would
cost one dollar for each insertion. 2. "Amateurs" do
not usually command large salaries; most of them,
indeed, do not succeed in securing engagements.
3. No, thank you.

"Es Roxy"—Your friend is sadly mixed both as
to dates and facts, and we spare our space, though
under protest, to correct an error that is a veritable
"chestnut." Let us see: The actress you speak of
was playing as a girl at Burton's Chambers Street
Theatre in July 1881. That is incontrovertible
truth. Mrs. John Wood did not come to America
with her husband until the Fall of 1884, for it was
on Sept. 11 of that year that both made their Ameri-
can debut at the Boston Theatre, he in "The Rivals"
and she in "The Loan of a Lady's Dress." This difference
of three years would quickly dispose of the fanciful
statement as to the "passage over in the steerage
together." We repeat that the actress in question
was born in this city; further, that her birth oc-
curred on Fall 1881.

J. S. S., Washington.—I. We believe she is resting
just at present. 2. Not to our knowledge. 3. No.
4. Jennie Murphy.

C. C., Ottawa.—Yes.

H. H., Richmond.—See the notice at the head
of this column.

W. L. H.—Arthur C. Moreland.

L. F., Los Angeles.—Write to the proprietors of
those shows, in care of THE CLIPPER.

G. E. F.—Write to John P. Hogan, 212 East Four-
teenth Street, this city. He will put you in com-
munication with that lady.

Dr. A. W. McN., Auburn.—See the notice at the
head of this column.

W. K. C.—Both ladies are the same, so far as we
are aware.

K. T., Toronto.—See the notice at the head of this
column. Write a letter addressed to her in care of
THE CLIPPER. We will advertise it one week,
gratis, and she will doubtless send for it. That is
what she means.

Kilrain, Cleveland.—1 and 2. We cannot pro-
nounce upon the values of relics or antiques.
Consult watchmakers in your city, who will give
you expert opinion. 3. From \$30 to \$50, according
to his cleverness. 4. We have not heard of them in
some months.

G. F., Boston.—The drama was "The Parvenu,"
by G. W. Godfrey.

H. T. C.—There was a copyright performance of
it at London Theatre prior to its American premier.
THE CLIPPER ANNUAL for 1890 gives the record. You
and all other dramatic editors ought to know that by
this time.

F. J. B., Holbrook.—He is a native of France.
W. S. D., New Haven.—Decidedly not.

M. T. S., Salt Lake.—The advertisement would
cost two dollars for each insertion.

C. O. D., Cleveland.—1. George Graf, 100 Dodge
Street. 2. Both methods, renting and percentage,
are followed, according to the circumstances. Any
manager will give you fuller particulars. 3. From
\$25 to \$100 a week, according to his cleverness,
originality and reputation.

J. G. K., Anderson.—1. He is not dead. 2. See
Miscellaneous answers. 3. See King answers. 4.
See his death in THE CLIPPER ANNUAL for 1890. 5.
He takes dictation work from the press agents,
managers and others who may have a right to his
services.

W. C. P., Buffalo.—We have had no further ad-
vices from him or from his friends. But he is prob-
ably not any worse. You might write to him, in
care of THE CLIPPER.

Mrs. M. A. C., Chicago.—The poems have been sent
to you.

F. H. L., Baltimore.—The infringement you refer
to was "Robert Macaire," also "The Two Tramps."
The latter was by F. J. Enstis. The suit was insti-
tuted by Rudolph Aronson, and he will send you the
details. We cannot spare the space to reprint them
now, and a search of our files over a period of two
years is not necessary when you can obtain the par-
ticulars from Mr. Aronson. Address him at the
Casino, this city.

C. R., Washington.—We must refer you to the im-
portant rule at the head of this column. Address
him by his professional name, H. H. Mortimer, in
care of THE CLIPPER.

J. B. G., Crete.—Write to Harding, music pub-
lisher, New York, this city. He will probably know
where you can obtain it, if he cannot get it for you
himself.

D. R. R., Ottawa.—Nothing but repeated and per-
sistent application can help you. Interview or
write to managers and send them your own propo-
sition, citing your experience and sending press no-
tices, if you have any. A small card in THE CLIPPER
might aid you, also. You are old enough, surely,
and you have had good training.

CARDS.

COLORADO, DENVER.—C was wrong in his claim,
according to your statement.

W. C. B., Boston.—A was right. He had a perfect
right to raise the age, as described. His bet did not
exceed the limit, as he simply saw the five and
raised it five. See reply to "Brooks, Boston."

L. S. M., Newark.—1. He was out on the call. The
point, count as soon as made. 2. No answers by
mail or telegraph.

BROOKS, QUINCY HOUSE, BOSTON.—A wins. He
was right in his claim. See reply to "W. C. B.,
Boston."

FOUR PLAYER, MILWAUKEE.—Openers only are
compulsory, when the player who opens the pot is
not called.

H. J. H., Atlanta.—1. The ten-ace straight flush
beats the ace-five straight flush. The ace in the lat-
ter hand counts as one or two, while in the first
named it ranks as the highest card. 2. They are
both royal flushes.

VICTOR C., DAYTON.—You are wrong in your asser-
tion. The dealer can draw five cards, even though
he exhausts the deck.

P. N. L.—There is no discarding at that game.
The trump remains turned up throughout play. A
loss. He was wrong in his claim.

ORANGE, ORANGE.—Neither his "dip"
nor his raises exceed the limit. The bets are not
to be taken in toto, but singly only.

CHEBOYGAN, CHEBOYGAN.—The turn counts for A.
B made his complaint too late. The deal, as stated,
stands.

C. H. C., Sioux Falls.—A, B, C and D are playing
clinch, the game being 52 points. A and B are 51.
C and D are 46. A and B make game and C and D
the balance. Which side wins the game?..... A
and B win. The points counted out in their regular
order—game being 52 points.

CONSTANT READER, GUELPH.—If straight flushes
were not customarily recognized in your circle, and
there was no special agreement to play them, the
highest rank attached to A's hand was that of a
simple flush.

C. O. S., Ashabula.—1. The highest bidder has
the lead and must lead a trump. 2. We never re-
turn queries under any circumstances.

M. A. R., Syracuse.—It can count both ways.
Your argument is correct.

J. G. R., Elvira.—In 6, 6, 5, 5, 5 there is no run for
the last played five.

W. H. G., Albany.—The count in cribbage is six-
teen for the hand of two 8's, two 7's and a 10, there
being four doublets, each worth two points, and
together with four additional points for the two
pairs.

G. Brooklyn.—1. Yes. 2. In 1845. 3. By the
Knickerbocker Club of this city.

H. Brooklyn.—John Hatfield's 133½ ft. 7½ in.
is the longest authenticated throw on record.

H. P. R., Brooklyn.—You are wrong. The rules do
not say so.

J. D., Westfield.—The Cincinnati Club was a mem-
ber of the National League in the years 1876, 1878,
1879 and 1880. This is the Brooklyn Club's first
year.

R.—Glasscock played third base for the Standards,
of Wheeling, W. Va., in 1876.

C. H. R.—The Providence and Detroit teams
played an eighteen inning game Aug. 17, 1882, with
a score of 1 to 6 in favor of the former.

J. M. J., Jersey City.—The base runner originally on
third base, not being forced off, is entitled to that
point, and the man running from second should re-
turn to that base.

W. N. S., Alexandria.—It is a matter of opinion,
and we prefer not to express ours.

C. E. M., Philadelphia.—In a game between the
Toronto Club and a team called the Rogers, G. N.
Torrison went in last man and carried his bat out
for 133, the last wicket producing 2,000, times in 30
minutes, but the feat was never authenticated. Dur-
ing the following year Allen was stated to have, at
another exhibition of his powers, raised a 33½ ball
400 times in 16m., a 100th ball to arm's length 21
times, and 100th in each hand to arm's length 10
times. 2. See records in THE CLIPPER ANNUAL for
1890.

N., Watertown.—The answer to the question ap-
peared in the issue of THE CLIPPER dated Jan. 11,
1890.

G. F. W.—A, who bet that C did not weigh 135 lb.,
when he did scale over that figure, loses his money.

OLD READER, DENVER.—The only account we can
find is the stated performance of Charles Allen at
Denver, Dec. 22, 1879. He was credited with raising
a 33½ ball, weighing 28½ lbs., 2,000 times in 30
min., but the feat was never authenticated. Dur-
ing the following year Allen was stated to have, at
another exhibition of his powers, raised a 33½ ball
400 times in 16m., a 100th ball to arm's length 21
times, and 100th in each hand to arm's length 10
times. 2. See records in THE CLIPPER ANNUAL for
1890.

G. A. M., Lindsay.—The ages of the parties men-
tioned are as follows: E. W. Johnson, born at Glen-
ville, Ont., Aug. 21, 1833; Donald Burn, born at
Aberdeen, Scotland, July 10, 1837; Peter Kemp, born
near Windsor, on the Hawkesbury River, N. S. W.,
Nov. 15, 1833.

SUBSCRIBER, St. Louis.—The figures given in *The
Spirit of the Times* are correct.

F. L. AND R. A. M., Boston.—Will answer
queries next week.

D. F. McC.—Jack Dempsey and Billy McCarthy
fought for a purse of \$1,800, offered by the Califor-
nia Athletic Club.

J. T. S., Hartford.—1. When a fight terminates in
a draw, all bets on the result of the battle are drawn
also, their disposition being governed by a special
rule of the ring. 2. Not unless the horse was in the
hands of the starter, or the wager was made play or
pass.

ANXIUS.—Cannot say. Better consult a member
of the club, under whose auspices the contest is to
take place.

CONSTANT READER, WOODSLOT.—Where there is
such a radical difference in the styles of fight-
ing, mainly due to the change in the rules govern-
ing P. R. battles nowadays, it would be idle to insti-
tute a comparison.

R. A. T., Corning.—Joe Colburn was born at Mid-
dletown, Conn., a son of the late John Colburn, born
at Norwich, Eng., April 23, 1831.

W. W. H., Duluth.—Charles Mitchell had the best
of his glove contest with Jack Burke at Battery D,
Chicago, in May, 1886, this being the occasion of
their second meeting. The referee decided it a
draw at the end of the tenth round, however.

BILLIARDS, POOL, ETC.

1. X. L., Fall River.—A incurs a forfeit on the
stake. The opening player must make the pyramid
before taking a cushion.

D. R. R., Ottawa.—1. You might procure a copy
by writing to John Wood, 208 Bowery, this city. 2.
J. G. Gaudaur, 3. 4. See Miscellaneous answers. 5.
See King answers.

TURF.

A READER, ONIDA.—C. E. Courtney, the sculler, is
a white man.

L. L. Chestnut Hill Kennels, Philadelphia, Pa.:
Philadelphia Kennels, 237 South Eighth Street, Phila-
delphia; Wyoming Kennels, Melrose, Mass.; Ori-
ginal Kennels, Yonkers, N. Y. The prices of pedigree
dogs, broken dogs or puppies, with pedigrees,
from \$20 to \$250; without pedigrees, from \$10 to
\$50.

G. W. L., Potstown.—George Beech has a record
of opening 490 oysters in 26m. 18s. The other rec-
ords will be found on page 66 of THE CLIPPER AN-
NUAL for 1890.

CHURCHETTER.—A wins. The station named is
on the bridge that spans Jamaica Bay. The true
letter as well as the spirit of the water does not re-
fer to the drawbridge, but to the structure connect-
ing the beach to the mainland. By the way, you
will probably find it much more to your credit if
you would practice the inscribing of your name in
intelligent characters. An illegible signature is
neither the first nor the best sign of individual
greatness.

A. F. S., Lowell.—Write to the Scott Stamp and
Coin Co., 12 East Twenty-third Street, this city.

J. G. K., Anderson.—It was first proposed by Col.
Julius W. Adams in 1865; the act of incorporation was
passed in 1867; survey was begun by John Roebing
in 1869; construction began Jan. 2, 1870; opened to
the public May 24, 1883; the entire length is 5,927 ft.;
the main or central span is 1,565 ft. long, and the
entire cost was nearly \$15,000,000.

H. P. B., Sheboygan.—The gathering of the offi-
cial census for the decade just past is now in pro-
gress. We do not care to give estimates, but pre-
fer to wait until the returns are all in. See THE
CLIPPER ANNUAL for 1890, page 46, for the official
census of 1880.

P. J. D.—He may get judgment against you, and,
if you have property, make a levy; but if you have
none, he cannot bother you, as the amount involved
does not exceed \$25.

J. T. D., Louisville.—Write to the Scott Stamp and
Coin Co., 12 East Twenty-third Street, this city.

D. R. R., Ottawa.—1. According to the official "Statistical
Abstract and Record of Canada," issued in
1887, Canada has an area of 3,470,000 square miles.
According to the census the United States has an
area, with Alaska, of 3,501,409 square miles. The
area of Alaska is 431,409 square miles. 2. See CLIPPER
ANNUAL for 1890, page 46.

C. J. L., Paducah.—Neither firm's address appears
in THE CLIPPER.

CONSTANT READER.—In fractions, two-thirds of
one half is one third.

G. A. H., Plattville.—For slot machines address
Percy C. Williams, 44 Flatbush Avenue, Brooklyn.
No answer by mail.

CHESS.

To Correspondents.
ALICE M. SHAFER.—You have hit upon the defense
that renders the 20th move of the white king not
any one solved, or that we ever gave Enig. 1,182, so will
repeat it in a week or two.

REO. GAMBRETH.—Contributor, L. Williams, gets
away with the Dr. Jacoby-Tondini line in 7, e. g. : Q
to R 4, K to R 4; 2. Q to R 4; 3. Q mates; if
K to R 4, 4. K to R 5; 5. K to R 5; 6. K to R 5; 7. K
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ington, by a score of 30 to 1.

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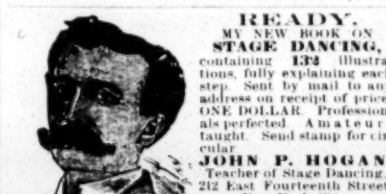
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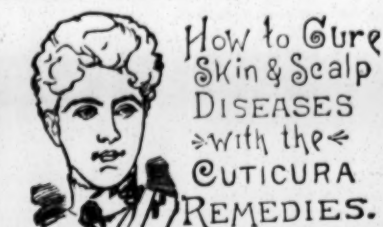
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Our object in making the following liberal proposal is that you may become one of our permanent patrons and always use our Family Soap, "Sweet Home," and fine Toilet Articles, and also by speaking to your friends in praise of the fine quality and high character of our Soaps, secure them also as regular patrons for our goods.

Our Soaps are the purest, best, and most satisfactory, whether made in this country or Europe; everyone who uses them once becomes a permanent customer. We propose a new departure in the soap trade and will sell direct from our factory to the consumer, spending the money usually allowed for expenses of traveling men, wholesale and retail dealers' profits, in handsome and valuable presents to those who order at once. Our goods are made for the select family trade and will not be sold to dealers, and to induce people to give them a trial we accompany each case with many useful and valuable presents.

Wanted, a few reliable men and women to show the premiums, advertise, and recommend our soap and toilet articles in their respective neighborhoods; this is a pleasant and very profitable employment. We pay cash for the service.

Send us your name on a postal card and we will ship you on terms given below, a Box containing all of the following articles:

ONE HUNDRED CAKES "Sweet Home" Family Soap, enough to last a family one full year. This Soap is made for all household purposes and has no superior.

SIX BOXES BORAXINE.

One Fourth Dozen Modjeska Complexion Soap.

One Bottle Modjeska Perfume.

One Fourth Dozen Ocean Bath Toilet Soap.

One Fourth Dozen Artistic Toilet Soap.

One Fourth Dozen Creme Toilet Soap.

One Fourth Dozen Elite Toilet Soap.

One English Jar Modjeska Cold Cream.

Soothing, Healing, Beautifies the Skin, Improves the Complexion, Cures Chapped Hands and Lips.

The above are articles of our own manufacture which we take great pride in presenting to the readers of this paper.

One fine Silver-plated Button Hook.

One Lady's Celluloid Pen Holder (very best).

One Arabesque Mat.

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One Package "Steadfast" Pins.

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We hereby promise that in addition to all the articles named above, to include in every box purchased by subscribers, who will agree to recommend "Sweet Home" Soap to two or more friends, ONE SET (SIX) SOLID SILVER TEASPOONS, PLAIN PATTERN—such as your grandmother used, very rich and elegant, (will Last a Life Time).

We know the great value of our articles, as we make them ourselves, and are willing to put them to the severest kind of a test, hence will ship the box on thirty days' trial, and if you are not fully satisfied with it send us word and we will remove it at our own expense.

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Write your name and address plainly on a postal card, mail same to us, and a case of these goods will be shipped to you on thirty days' trial.

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